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A HEAD FROM ANGKOR WAT

AMONG all the ruins of the East none are so baffling and mysterious as the great piles of sculptured stone grouped together at the deserted city of Angkor in Cambodia, a little-known state lying between Siam and Cochin-China. Here, far inland, in a pestilential jungle through which the traveler can penetrate only during two months of the year, are situated some of the most magnificent architectural and sculptural remains in existence, very few fragments of which have reached the Occident in times past and which are now permanently restricted against the predatory archaeologist.

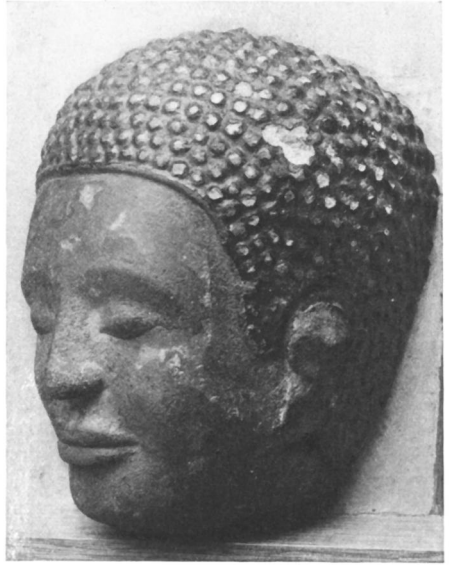
The sculptured head illustrated in this copy of the BULLETIN comes from this temple; and as it is one of the first three or four fragments of ancient Cambodian sculpture to reach America and the last which is likely to be brought here, it deserves attention among the recent acquisitions of the Museum.

The temple and city of Angkor, which for many years have been overwhelmed by the voracious growth of the tropical jungle, are now under the control of the French Government, whose investigators have cleared a portion of the buildings and established an archaeological protectorate to prevent spoliation and further ruin. Their researches into the history of the civilization which created such superb works of art have been productive of but little definite knowledge on the subject, and the reasons for the rise and fall of a forgotten people, whose very name has only lately been discovered, are largely conjectural.

The Khmere race is known to have emigrated from India about the end of the fifth or the beginning of the sixth century A. D., establishing its capital at Angkor, where the kings lavished on the town, Angkor Tom, and the temple, Angkor Wat, an incredible amount of artistic labor, sculpturing every foot of stone—walls, roofs, stairs, ceilings—with a mass of decoration of the utmost richness. The work progressed for centuries and may be divided into an

early period of Hindu tradition, another of Buddhist influence, followed by a third age of slight decadence, before the fall of Khmere civilization in the thirteenth century, possibly under the attacks of the Siamese and the Annamites, who annihilated the race of the Angkor builders.

If the head now owned by the Museum shows an accurate ethnological type, the race of the Khmeres stood midway between



STONE HEAD FROM ANGKOR WAT

the Hindu and the Chinese and was quite dissimilar to that of the present inhabitants of the region. The head formed part of one of the images of worship with which the temple or Wat was filled, and, like the entire building, is made of stone, quantities of which must have been brought laboriously to the site from a considerable distance, as the only available quarries were about 30 kilometers from Angkor. In this case the stone has been lacquered in color, much of which still adheres to the hair, while the face has turned a brown which conceals the true gray of the material. As to the date of the head, not much can be said other than that it represents the earlier Buddhist phase of Cambodian art and was presumably made before the tenth

century A. D., although how long before it is difficult to conjecture. To those familiar with the photographs occasionally published of the magnificent ruins of Angkor Wat, this fragment will perhaps be disappointing in its simplicity, although

the fact must be borne in mind that the ancient Cambodians attained a super-excellence in purely decorative pattern work but their attempts at modeling the human figure were less expressive.

D. F.

NOTES

THE THEODORE M. DAVIS COLLECTION.—Theodore M. Davis, of Newport, died at Miami, Florida, on February 23rd of this year. Upon the condition that his estate should prove large enough to carry out certain specified gifts of money to relatives and friends, he bequeathed to this Museum practically his entire collection of works of art, including, in the words of his will, "all the pictures and frames not herein otherwise disposed of, all works of art in bronze, silver, metal, marble, ivory or other materials, pottery, antique rugs, velvets, silks, tapestries, antique glass, and the Egyptian collection of any and all kinds which may belong to my estate."

The estate is now in process of litigation in the courts of Rhode Island. Pending the issue of this, and at the request of the executor, the Museum has agreed to accept the custodianship, subject to the order of the court, of all the objects which would ultimately come to it were the provisions of Mr. Davis's will to be fully carried out. Such of these objects as were not already in the Museum were transferred to it from his Newport residence during the summer, and a considerable number of them have been placed on exhibition in the galleries of various departments, according to their character and the period to which they respectively belong.

Although Mr. Davis's name is chiefly associated with his remarkably successful excavations in Egypt, those who have visited his Newport house know that in addition to his interest in Egyptology he was a collector in many other fields, to whom every form of beauty made a strong appeal, whether it was the product of an artist or an artisan, and whatever the age or school to which it belonged. A detailed

description of his collection, with its paintings, sculptures, and fine examples of the minor arts would illustrate this fact better than any general statement; but as limitations of space prevent our placing the entire collection on exhibition immediately, such a description is deferred for the present.

LECTURES FOR TEACHERS.—In the short course of lectures for teachers to be given this fall, on Wednesdays at 4 P. M., Italian Sculpture and Painting have been selected in response to a request made by some of the teachers who attended the course last year. A few important Florentine artists have been selected whose work exhibits tendencies characteristic of Renaissance art as a whole. Whether we are specialists or beginners, our interest naturally centers upon the great personalities, men who as painters and sculptors were to "inscribe a line in the history of the human race." The list might, no doubt, be lengthened, but here as it stands one finds the ebb and flow of the fifteenth century, classicism and mediaevalism inexorably confused, and the final culmination of the High Renaissance. A lecture on Masaccio was given last spring, and therefore he is omitted from this course.

The dates and titles of the lectures are as follows:

- Oct. 13 Donatello and Contemporary Sculpture
- Oct. 20 Angelico, The Survival of Mediaevalism
- Oct. 27 Botticelli
- Nov. 3 Leonardo, The Culmination of Florentine Science
- Nov. 10 Michelangelo and the Sistine Ceiling
- Nov. 17 Michelangelo, Sculptor and Poet

E. R. A.